

MAJOR AND MINOR.

BLACK GETS A BLACK EYE.

A New York Judge Renders a Decision in Favor of the R. S. Peale Reprint of the Encyclopaedia Britannica.

[New York Special]—Judge Wallace in the United States Circuit Court rendered a decision to-day refusing to grant an injunction against the firm of Ehrich Bros., to restrain them from selling the "Encyclopaedia Britannica," published by R. S. Peale & Co., of Chicago. The complainants are the firm of Black & Co., publishers of the original work at Edinburgh, Scotland. In his decision Judge Wallace holds that rival publishers in this country have a legal right to use the contents of the original edition, except such portions of them as

are covered by copyrights, secured by American authors. The defendant's work, he finds, has substituted new articles for these copyrighted ones.

This decision is a square set back to the book trust, and directly in the interest of education and general intelligence. As an educational factor in every household, no work in all literature is so important and desirable as is this king of Encyclopaedias, of which it has been said that "If all other books should be destroyed, the Bible excepted, the world would have lost very little of its information." Until recently its high cost has been a bar to its popular use, the price being \$5.00 per volume, \$125.00 for the set in the cheapest binding.

But last year the publishing firm of R. S. Peale & Co., of Chicago, issued a new reprint of this great work at the marvelous price of \$1.50 per volume. That the public were quick

to appreciate so great a bargain is shown by the fact that over half a million volumes of this reprint were sold in less than six months. It is the attempt of the proprietors of the high-priced edition to stop the sale of this desirable low-priced edition, which Judge Wallace has effectually squelched by his decision. We learn that R. S. Peale & Co., have perfected their edition, correcting such minor defects as are inevitable in the first issue of so large a work, and not only do they continue to furnish it at the marvelously low price quoted above, but they offer to deliver the complete set at once, on small easy payments to suit the convenience of customers. It is a thoroughly satisfactory edition, printed on good paper, strongly and handsomely bound, and has new maps, later and better than any other edition. We advise all who want this greatest and best of all Encyclopaedias to get particulars from the publishers, R. S. Peale & Co., Chicago.

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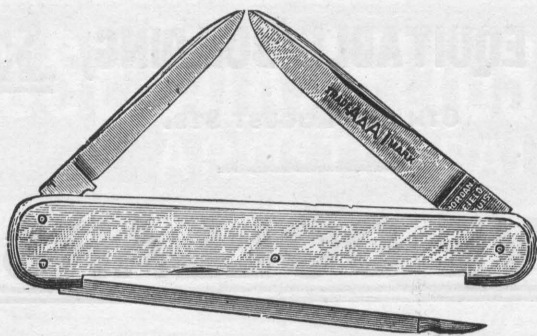
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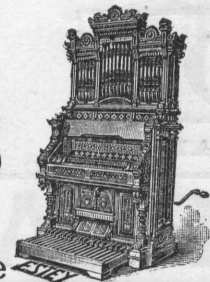
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MENDELSSOHN QUINTET CLUB.

The third concert of the Mendelssohn Quintet Club was given on the 24th ult. at Memorial Hall. The club was assisted by Messrs. Charles Humphreys, Ernest R. Kroeger and Charles Mayer, in the following programme: 1. Sextett, op. 140.—Soprano. a. Allegro Moderato. b. Larghetto. c. Scherzo Moderato and Finale (presto). 2. Tenor Solo—Swan song—Lohengrin.—Wagner. Mr. Charles Humphreys. 3. Quintet, a. Adagio ma non troppo.—Mozart. b. Menuetto.—Boccherini. 4. Quartet, a. Allegro. b. Andante. c. Rondo.—Mozart.

BEETHOVEN TRIO CLUB.

The Beethoven Trio Club gave its first concert at Memorial Hall on the 10th ult. The members of this club are Mr. I. L. Schoen, violinist, Mr. Louis Mayer, cello, and Mr. Alfred G. Robyn, pianist; the Bollman Brothers Company, managers. A very fine audience gathered to hear the splendid programme offered by the club. The interest manifested in the beginning did not fall off. Every number was received with the greatest warmth, and the artists maintained their high reputation for unblemished and thoroughly artistic work. The programme rendered was as follows: 1. Trio—Op. 1. No. 1, in Eb.—Beethoven. a. Allegro. b. Adagio cantabile. c. Allegro Assai (Scherzo). d. Presto (Finale). 2. Rondo—From Violin Concerto, No. 11.—Soprano. 3. Piano Solo, a. Impromptu in G major.—Schubert. b. III Ballade.—Chopin. 4. Trio—Op. 52 in Bb.—Rubinstein. a. Moderato Assai. b. Andante. c. Allegro Moderato (Scherzo). d. Allegro appassionato. The concerts to be given by this club will be of unusual interest and the works to be given should be heard by all lovers of music. The celebrated Steinway & Sons' concert grand pianos will be used at all the concerts.

FRANZ RUMMEL.

Franz Rummel's reappearance in St. Louis after an absence of about six years, was the most important musical event of this season.

He favored the St. Louis public with three piano recitals, February 25th, 26th and 28th. The programmes offered on these occasions comprised every style known in piano composition. The improvements noticeable in this artist's work since his last visit here, are simply phenomenal. Six years ago he was a great pianist, to-day he is a matured artist. The principal characteristic of his playing is versatility, identifying himself with each composition to be rendered, playing with a perfection achieved only by the specialist of a single school.

To hear him render Berceuse or Nocturne, op. 27, Chopin or Flöten- und Horn-Quintett, op. 16, Schumann, forces the conviction that nothing more delicate or ethereal can emanate from the human mind.

What a rare treat his astounding power and brilliancy exhibited in Chopin's Polonaise, op. 53, and Sonata, op. 35. The trio of the Polonaise, with its wonderful climax representing the approach of the cavalry, fairly thrilled the audience and brought the picture vividly before it.

The wonderful staccato playing in the "Rondo Capriccioso" by Mendelssohn and Capriccioso, op. 2, No. 76 by Brahms—the difficult skips in La Campanella by Liszt, executed with an ease and certainly approaching infallibility imbued the audience with a spirit of the highest enthusiasm.

Mr. Rummel, while true to the proper conception of a composition—and as faithful as Buehler to its destiny—without enveloping it with an individuality of his own that enhances it with new charms. Many new and striking effects produced by Mr. Rummel were due to his wonderful pedalling. We have never witnessed such correct use of the pedal. No student of music should, when the opportunity offers itself, fail

to hear this artist. The lesson thus obtained is easily worth ten dollars. At the end of each concert the enthusiasm of the audience knew no bounds, notwithstanding the fact that a colossal programme had been listened to, and the artist was recalled again and again. A feature not to be overlooked is the magnificent concert grand Steinway piano that nobly seconded the artist's efforts, and was equal to the most exacting demand made upon it.

E. R. Kroeger's Fifth Annual Concert.

Mr. Kroeger's fifth annual concert was given at the Memorial Hall on February 9th, to a large and cultivated audience. The programme, consisting entirely of his own works was as follows: 1. Sonata in C minor for Violoncello and Piano. a. Allegro ma non troppo. b. Andante Cantabile. c. Allegro Molto. Messrs. Anton and Kroeger. 2. Soprano Solo—"A Bridal Song." Miss Kalkmann. 3. Piano Solo. a. Valse Brillante. Opus 1. b. Gondelle. Opus 12, No. 1. c. Fantasia Polonaise. Opus 26. Mr. Kunkel. 4. Quartette for soprano, alto, tenor and bass, "The Song of the River," (with four-hand accompaniment.) Messrs. Kalkmann and Bruere; Messrs. Metcalf and Weld. 5. "Idylle," for Liszt Organ and Piano. Messrs. Kunkel and Kroeger. 6. Quintet in C major, for two Violins, two Violas and Violoncello. a. Allegro Con Brio. b. Scherzo Vivace. c. Andante con Variazioni. d. Allegro Molto. Messrs. Heerich, Schopp, Mayer, Kroeger and Anton.

We are convinced that this programme was the best that Mr. Kroeger has as yet presented, inasmuch as every composition thereon was thoroughly representative and showed the composer at his best. The programme was also remarkable for its variety, and one number was a good contrast to another. Possibly the quintet was the most important selection given, each movement being vigorous and rounded in form. The performers deserve great credit for their share in the evening's work. Mr. Anton played with rare intelligence and excellent technique in the Cello Sonata. Miss Kalkmann rendered the impassioned "Bridal Song" with magnificent effect. Mr. Kunkel won a genuine triumph in his piano solos, his rendition of the "Fantasia Polonaise" being really remarkable. The graceful quartet, "The Song of the River" was rede-manded by the audience. The "Idylle" for Liszt Organ and Piano proved to be a genuine novelty and was splendidly received. The quintet was given with great breadth of variety of shading by Messrs. Heerich, Schopp, Mayer, Kroeger and Anton. Many warm congratulations were extended to Mr. Kroeger by the professional and amateur musicians present after the concert.

SCHARWENKA'S FIRST RECITAL.

Voted an Emphatic Success by a Critical Audience.

Herr Xavier Scharwenka's piano recital at Palmer's Theatre drew together a large number of music-lovers, anxious to hear the famous foreigner. The audience was a critical one, and the high class selections from the programme showed that Scharwenka expected to play to people of intelligence and culture.

That a virtuoso was at the instrument was evident from the first chord that was struck. The strength and firmness of touch, the ease of manner, and the facility of handling intricate passages indicated thorough familiarity with the numbers and complete understanding of the harmonic structure of each selection.

The man seemed the soul of the instrument, so completely did he control its action and carry it through the most delicate and subtle passages, and on to the tremendous outburst of melody and strength of the climax.

The Behr Bros. Grand Piano, which fully responded to the immense demands made by Herr Scharwenka upon it, is certainly a noble instrument in every sense of the word. The most delicate pianissimo could be heard in every part of the theatre with the utmost clearness, and its sustaining powers were wonderful.

It goes without saying that such an emphatic success could not have been gained had Herr Scharwenka had any but a piano of the highest order on which to bring out the remarkable passages of tone coloring and feeling with which he enthused his audience. The recital was an emphatic success.—Ez.

SYMPHONY CONCERT.

The Third Symphony Concert took place at Entertainment Hall on the 12th ult., with Miss Adele Aus der Ohe as soloist. The performance on this occasion was fully as good as that of any previous one. It was probably as interesting a programme as was yet offered, due in a great measure to the Gade Symphony presented, which has not been heard here for some time. The rendition of this work showed that it was most carefully studied. The pizzicato effect in the Scherzo was splendidly given by the string quartette. The words that Mendelssohn wrote to his sister in reference to this work could be expressed by every listener present.

Robert Fuchs, a comparatively new composer to the St. Louis public, was represented in his serenade for string orchestra. The scholarly manner in which he treated the subject would do credit to any name. Edward Lalo's composition was on the modern fiery order; played for the first time, it was of course listened to, but we would not vouch for a second hearing of it. The amount of study it must have required, should we think, have been spent on works of a higher order.

The solo numbers of Miss Adele Aus der Ohe were Chopin's Nocturne, D. flat, op. 27, No. 2 and Polonaise, op. 53. Miss Aus der Ohe's work on this occasion was not up to her usual excellence. The orchestra did excellent work in the difficult accompaniments of the orchestral numbers, although several times it was totally out. It is a known fact that orchestras in

the habit of continually playing accompaniments to artists have fared no better, for every member must have almost memorized the parts which it is impossible to do in two rehearsals. False notes, careless phrasing, poor thrill work abounded in Miss Aus der Ohe's playing.

Taking the concert all in all, Mr. Otten is to be complimented upon the satisfactory work done.

CITY NOTES.

August Halter is playing at the Union Methodist Episcopal Church.

Miss B. Mahan weathered a severe cold and managed to attend her duties.

Miss Nellie Allen, the pianist, will give a complimentary musicale to her pupils at Jerseyville, Ill.

A. G. Robyn and Signor Parisi played at Miss Bailey's residence, 3800 Lindell avenue, on the 7th ult.

The Hatton Glee Club sang at the residence of Mrs. J. B. Carpenter for the benefit of Mt. Calvary Church.

The "Passion Service," by Gaul, will be given at Pilgrim Church under the direction of Mr. Johnson, the organist.

Go to Frost & Ruf, progressive druggists, Seventh and Olive streets, for the best quadruple extract, "Pearl of Pekin."

Signor Guido Parisi will participate in the second concert of the Belleville Philharmonic Club to be given this month.

Fred. Victor Hoffman, the violinist, played for the First Presbyterian Church at its entertainment given on the 23d ult.

Mrs. Louie A. Peebles has been engaged for the next Mendelssohn Concert; she is also engaged for the Emmet celebration on the 4th inst.

Earl L. Sykes played "Berceuse," by Schytte, and "Kam-menoi-Ostrow," by Rubinstein, at the Balmer & Weber Musi-cale given on the 24th ult.

Miss Wray Garey has trained an admirable choir for her church. She aims to do the best and is pleasing every one with her conscientious work.

Miss Frankie Billings and Miss Birdie Black, both pupils of Mrs. Kate J. Brainard, will sing at Mr. Malmene's musicale. Mrs. Anderson will also assist in the programme.

Miss Katie Jochum, one of the most popular and esteemed young ladies of the South End, is a pianist and teacher of ability, and is meeting with gratifying success in her classes. Miss Jochum is located at 1905 Lami street.

Franz Rummel, the eminent pianist, was the guest of Mr. Charles Kunkel on the evening of the 27th ult. at his elegant new residence, 3828 West Pine street. The evening was made the occasion of the presentation to Mr. Rummel, of St. Louis' most distinguished pianists.

Miss Florence Baugh played "Valse Caprice," by Rubinstein, at a recent concert, in a manner that drew out many fine compliments from those who heard her. She is a very talented young lady and gives undoubted promise of a splendid future. She is a pupil of Miss Nellie Strong.

Signor G. Parisi played at Concordia Park Hall, on the 15th and 22d ult.; on the 14th ult. he assisted in the Temple Israel choir. Signor Parisi is booked for a grand concert to be given by the Union M. E. Church at Music Hall on the 12th inst., and for the "Journalists' concert," April 4th, when he will play "Zigeunerweisen" by Sarasate.

Robert Buechel, the well known flute player of the Olympic Theater orchestra, played a very fine flute solo, called "Exquisite," composed by himself. It was most favorably received by the audience. Mr. Buechel is also the composer of "The Hypnotizer," a very pleasing piece that always scores a success; his latest effort is a brilliant flute solo entitled "Souvenir de St. Louis," fantasie par excellence. Mr. Buechel is a master of his instrument and one of the few composers for it in the city.

Miss Alice Pettengill gave the following programme of dance music at 2716 Dayton street, on the 7th ult.: 1. March, duet, Schubert. 2. Schottische, duet, Streabog. 3. Mazurka, violin, Wienianski. 4. Galop, duet, Schulhoff. 5. Waltz, solo, von Weber. 6. Polka, vocal, Arditt. 7. Polka, duet, Raff. 8. Minuet, solo, Mozart. 9. Chaconne, solo, Durand. 10. Gavotte and Musette, solo, D'Albert. 11. Gigue, violin alone, J. S. Bach. 12. Rigodon, solo, Raff. 13. Czaradas (Hungarian), duet, Behr. 14. Bolero (Spanish), vocal, Arditt. 15. Taran-telle (Italian), solo, Heller. 16. Polonaise (Polish) violin, Viouxtemp. 17. Habanera (Cuban), duet, Gottschalk.

She was assisted by her pupils and by Mrs. L. B. Ralston, Miss Ralston, Mrs. Douglas Phillips, and Harry Rogers. The recital was pronounced a great treat by every one present. The pupils did remarkably well, reflecting deserved credit upon Miss Pettengill, their teacher. Mrs. L. B. Ralston and Miss Ralston were received with great favor and played in their usual artistic manner. Mrs. Douglas Phillips was in good voice and sang in a very pleasing and charming way. Mr. Harry Rogers shared in the honors of the occasion.

Bonne Terre—"Ladies Night" at the St. Joe Club was one of the most brilliant and enjoyable occasions in the way of a musical entertainment that we have had the pleasure of attending in Bonne Terre. The principal feature of the evening was the singing of Mrs. Weeks and Miss Lusk. Mrs. Weeks has a sweet, clear and strong voice, which she controls with remarkable skill for an amateur who has had only a few months instruction.

Miss Lusk has a fine contralto voice of more than ordinary richness and depth and her singing ranks well up with that of first-class professionals.

Mrs. Weeks and Miss Lusk are pupils of Mrs. Louie A. Peebles, the eminent vocalist and popular teacher of St. Louis, who, if she had been present, would certainly have enjoyed the brilliant manner in which her talented young pupils complimented her proficiency as a vocal teacher.

CITY NOTES.

Misses Schafer and Miller entertained a very appreciative audience with an Ensemble Recital at their music studio, 3229 Pine street, on the 6th ult. The following programme was given: Handel—Concerto Grosso, Vivace, Largo, Fugue, Andante, Allegro. Chopin—Etudes, op. 10 No. 4, op. 10 No. 10. Schumann—Toccata. Mozart—Sonata, Allegro con spirito, Andante, Allegro, molto. Chopin—Valse, op. 34 No. 1. Schumann—Etudes Symphoniques, op. 13 No. 8. Op. 13 No. 12. Misses Schafer and Miller charmed all present with their artistic renditions of the numbers, some of which were specially arranged by themselves.

Quite a pleasant evening was that enjoyed by intimate friends of Mr. and Mrs. John Ralston, at the home of the lat-

ter, on Lucas avenue. The occasion was the celebration of the silver wedding of Mr. and Mrs. Ralston, for which event their daughter, Marion, had planned an enjoyable surprise in the way of some beautiful musical numbers, by well-known pianists, violinists and singers. Among those who contributed to the delight of the popular host and hostess were Mrs. Kate J. Brainard, Mrs. Douglas Phillips, Mrs. Grayson, Mrs. Atkinson, Misses Nellie Strong, Alice Pettengill, Fannie Payne, Agnes Gray, and Marion Ralston. A beautiful epithalamium, written by A. F. Dean of Chicago, was read by Mrs. Ralston.

Mrs. Kate J. Brainard gave a morning concert to the pupils at Mary Institute on the 13th ult. There were no invited guests, the concert being solely for the pupils. Among the participants were Mrs. Douglas Phillips, Mrs. Anderson, Miss

Pettengill and Mr. Harry Rogers. The programme was carefully selected and afforded the scholars great delight, the applause being most hearty after each number. On the afternoon of the same day, was given a programme entitled "Shakespeare's Contemporaries." The music was of the sixteenth century, and was rendered by the pupils in a manner that brought them well deserved compliments. Mrs. Brainard has the rare faculty of interesting her pupils, and these concert days are appreciated by others as well, for they are always crowded.

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BAMBOULA.

Note. The notation given at A and B is preferable to the one demanding an interlocking of the hands.

L. M. Gottschalk, Op. 2.

Allegro. ♩ - 112.

The musical score for 'BAMBOULA' is written for piano. It begins with a tempo marking of 'Allegro' and a metronome indication of 112. The key signature is one flat (B-flat major or D minor). The score is divided into two main sections, A and B. Section A is marked 'p' (piano) and 'mf' (mezzo-forte). Section B is marked 'f' (forte) and 'ff' (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final flourish in the right hand.

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martelé.

mf

strepito.

Red. *

1. 2.

sostenuto il canto. con espressione.

con forza

pp

stacc. l'acromp.

cres. *Red.* *

f

p

f

1. 2.

sempre p

pesante il basso.

ff

ff

p

Red. *

f

p

ff

ff

Red. *

p

ff

ff

Red. *

un poco meno mosso.

legato il canto e tempo rubato.

First system of musical notation. The right hand (treble clef) features a melody with various ornaments (accents, slurs, and trills) and fingerings (1-5). The left hand (bass clef) provides a harmonic accompaniment. The system includes the dynamic marking *p* and the instruction *semplice*. Below the staff, there are several instances of "Red." and asterisks.

Second system of musical notation. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment is consistent. The system includes the instruction *grazioso*. Below the staff, there are several instances of "Red." and asterisks.

Third system of musical notation. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment is consistent. The system includes the instruction *semplice*. Below the staff, there are several instances of "Red." and asterisks.

Fourth system of musical notation. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment is consistent. The system includes dynamic markings *mf*, *rf*, *dim*, *rf*, and *rf*. Below the staff, there are several instances of "Red." and asterisks.

Fifth system of musical notation. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment is consistent. The system includes dynamic markings *dim.*, *p con grazia espress.*, *mf*, *rf*, and *rf*. Below the staff, there are several instances of "Red." and asterisks.

Sixth system of musical notation. The right hand continues the melodic line with ornaments and fingerings. The left hand accompaniment is consistent. The system includes dynamic markings *dim.*, *rf*, *p con grazia espress.*, and *rf*. Below the staff, there are several instances of "Red." and asterisks.

Tempo I

un poco rall.

p

il basso ben marc.

f

ff

ff cres. tutta la forza

possible.

fp subito.

if

dim.

if

legato.

dim.

semplice.

cres.

martellato.

f

p

ff

ff

This page of musical notation is for a piano piece, likely in a minor key given the key signature. It consists of five systems of staves. The first system includes the tempo marking 'Tempo I' and performance instructions 'un poco rall.' and 'il basso ben marc.' The notation is dense, with many beamed sixteenth and thirty-second notes. Dynamic markings include 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The second system features a 'ff' marking and the instruction 'ff cres. tutta la forza'. The third system includes 'possible.', 'fp subito.', 'if' (mezzo-forte), and 'dim.' (diminuendo). The fourth system has 'legato.', 'dim.', 'semplice.', 'cres.', and 'martellato.' markings. The fifth system includes 'p' and 'ff' markings. Throughout the piece, there are numerous fingerings indicated by numbers 1-5, and various articulation marks like slurs and accents. The notation is written in a traditional style with a focus on technical precision and expressive dynamics.

Moderato ♩ = 80.

pp ad lib.

volante legg.

p

l.h.

Red.

sempre pp e legg.

p

l.h.

Red.

Tempo I.

il canto marc.

p

l.h.

Red.

rf

dim. p

rf

dim.

l.h.

Red.

1

2

dim.

cres.

f

l.h.

Red.

f brillante.

Red.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The piano part features a melodic line with many grace notes and fingerings, and a bass line with a steady rhythm. The voice part consists of a single melodic line with lyrics. The score is divided into measures by bar lines. The piano part is marked with a piano (p) dynamic. The voice part is marked with a piano (p) dynamic. The score is in G major, indicated by one sharp (F#). The time signature is 2/4. The score is for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The piano part features a melodic line with many grace notes and fingerings, and a bass line with a steady rhythm. The voice part consists of a single melodic line with lyrics. The score is divided into measures by bar lines. The piano part is marked with a piano (p) dynamic. The voice part is marked with a piano (p) dynamic. The score is in G major, indicated by one sharp (F#). The time signature is 2/4. The score is for a piano and voice.

[illegible]

Allegretto

pp brillante relope.

pp brillante

il canto sostenuto ben marcato.

Red. 5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

IMPROMPTU.

Anon.

♩. - 72.
Moderato. *poco accel.* *a tempo.* *poco accel.* *a tempo.*

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system is marked *Moderato.* with a tempo of *♩. - 72.* and includes the markings *poco accel.* and *a tempo.*. The second system includes *poco accel.* and *a tempo.*. The third system includes *a tempo.*. The fourth system includes *a tempo.*. The score features various dynamics: *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte). It also includes articulation markings such as *rit.* (ritardando) and *p* (piano). Pedaling instructions are indicated by *Ped.* followed by an asterisk. Fingerings are indicated by numbers 1-5 above or below notes.

p *cres.* *mf* *f* *rit.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *p* and *mf*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *cres.*, *f*, *p*, *rit.*, and *mf*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 1, 2, 3, 2, 5, 4, 3, 2, 3, 4, 3, 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *cres.*, *f*, and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 1, 2, 3, 2, 5, 4, 3, 2, 3, 4, 3, 5, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *p* and *mf*. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff contains a harmonic accompaniment. Dynamics include *p* and *mf*. Pedal markings are present below the bass staff.

This page of musical notation is for a piano piece, likely a sonata or concerto movement, characterized by its technical demands and expressive range. The score is written for piano (p) and includes various dynamics, articulations, and performance instructions.

Key Features:

- Tempo and Character:** The piece begins with *molto espress.* (very expressive) and *scherzando* (playfully). It includes sections marked *poco rit.* (slightly slower), *rall.* (ritardando), *a tempo* (return to tempo), and *quasi tempo* (almost tempo).
- Dynamics:** The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Other markings include *p* (piano), *cres.* (crescendo), and *pp* (pianissimo).
- Articulation and Pedaling:** The score is heavily marked with *Ped.* (pedal) and ** Ped.* (pedal with asterisk), indicating specific pedaling techniques. There are also ** Ped.* markings without the asterisk.
- Technical Demands:** The piece features complex fingerings, including triplets, sixteenth-note runs, and rapid scale passages. There are also sections with *trill* and *trill* markings.
- Structure:** The notation is organized into systems, with measures grouped by bar lines. The piece concludes with a final cadence.

poco accel. *a tempo.* *poco accel.* *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped.

* Ped. Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. Ped. * Ped. * Ped. *

First system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Second system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the staff. A *cres.* marking is visible in the treble staff.

Third system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the staff. A *dim* marking is visible in the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the staff. A *pp* marking is visible in the treble staff.

STILLE LIEBE.

SILENT LOVE.

To Victor Ehling.

Robert Fuchs.

Allegretto. $\text{♩} = 63$.

The musical score is written for piano and includes several performance markings. The first system begins with a piano (*p*) marking and a series of pedal markings (*Ped.) and half-pedal markings (*Ped.). The second system includes a mezzo-piano (*mp*) marking. The third system features a crescendo (*cres.*) marking. The fourth system includes markings for *rit.* (ritardando), *dim.* (diminuendo), and *a tempo*. The fifth system includes markings for *pp* (pianissimo), *morendo*, *ritard.*, *molto ritard.*, and *ppp* (pianississimo). The score concludes with a final pedal marking (*Ped.).

Un poco con moto.

TRIO.

The musical score is written for a piano trio, consisting of two staves per system (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The first system begins with the tempo marking "Un poco con moto." and the section title "TRIO." in bold. The first staff of the first system has a "legato." marking and a dynamic marking of "p". The notation includes various note values (eighths, sixteens, and dotted notes), rests, and fingerings (e.g., 5, 4, 3, 2). Pedal markings are indicated by "Ped." followed by an asterisk, placed below the bass staff. The score is divided into six systems. The fifth system contains the tempo markings "poco rit." and "a tempo." The notation continues with similar patterns of notes and rests throughout the piece.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. rit. * P *

Tempo I.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.


* Ped. * P * Ped. * P * P * Ped. * Ped. * Ped. * Ped. * P * Ped. * Ped. * P * Ped.

DANSE HONGROISE.

IMPROMPTU.

To Victor Ehling.

Robert Fuchs.

Presto.  - 100.

Presto. $\text{♩} = 100$.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble and bass staff, with a tempo marking of **Presto. $\text{♩} = 100$.** The score includes dynamic markings such as **f** (forte), **p** (piano), and **Ped.** (pedal). The second system continues the piece, featuring a **p** marking. The third system includes a **f** marking. The fourth system features a **p** marking, a **decres.** (decrescendo) marking, a **cres.** (crescendo) marking, and a **fz** (forzando) marking. The fifth system includes a **f** marking. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble and bass staff, with a tempo marking of **Presto. $\text{♩} = 100$.** The score includes dynamic markings such as **f** (forte), **p** (piano), and **Ped.** (pedal). The second system continues the piece, featuring a **p** marking. The third system includes a **f** marking. The fourth system features a **p** marking, a **decres.** (decrescendo) marking, a **cres.** (crescendo) marking, and a **fz** (forzando) marking. The fifth system includes a **f** marking. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano, with a treble and bass staff. It begins with a piano introduction marked 'p' and 'Ped.' (pedal). The first section is numbered '1.' and the second section is numbered '2.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'Ped.'.

The first system of the musical score for 'The Merry Widow' waltz. It begins with a piano introduction in 3/4 time, marked 'cres.' and 'fz'. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is 3/4. The score includes dynamic markings 'cres.', 'fz', 'ff', and 'r. h.' (ritardando). The first system ends with a double bar line.

Handwritten musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 1. The score is in G major (one sharp) and 3/4 time. It consists of 16 measures. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked "Andante" and "Piano". The score includes various musical notations such as slurs, ties, and fingerings. The piece ends with a double bar line and a repeat sign.

The musical score is for the song "The Merry Widow" by Franz Lehár. It is presented in two systems. The first system consists of a piano introduction in 2/4 time, marked *mf* (mezzo-forte). The piano part is written in treble and bass staves. The melody is in treble clef, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment in the bass staff consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. The second system continues the piano introduction, marked *p* (piano). The melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same eighth-note pattern. The score is written in G major, indicated by one sharp (F#) on the treble clef. The tempo is marked "Allegretto".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *cres.* and *Ped.*. The piece concludes with a double bar line and a repeat sign.

[illegible]

This piece is one of fifteen that appeared in Kunkel's Musical Review for March 1891.

ff

p *f* *p* *cres.*

Ped. 3 Ped. Ped. Ped. Ped. 2 Ped. 3 Ped. Ped. 3 2 1

8- ritard.

8- *a tempo.* *ff*

p *f* *p*

Ped. Ped. * Ped. Ped. Ped. * Ped. *

f

Ped. Ped. Ped. Ped. *

First system of musical notation. Treble and bass staves. Fingerings: 1 2, 1 2, 3, 4 4, 2 3 4 5, 4 2, 5 3, 1 4, 1 2, 4 2. Dynamics: *p*, *deces.*, *marcato il basso.*

Second system of musical notation. Treble and bass staves. Fingerings: 1 4, 1 4, 4 2, 5 2, 3 2, 5 2, 1 2, 1 2, 2 1, 2 3, 5 4. Dynamics: *cres.*, *fz*, *fz*, *f*, *p*. Pedal: *Ped.*

Third system of musical notation. Treble and bass staves. Fingerings: 2 1, 3 1, 4 2, 2 1, 5 1, 4 2, 1 2, 1 2, 2 1, 3 5, 1 2, 1 1. Dynamics: *cres.*. Pedal: *Ped.*, ***, *Ped.*, *Ped.*, *Ped.*, ***

Fourth system of musical notation. Treble and bass staves. Fingerings: 1 1, 4 5, 3 1, 1 1, 4 5, 3 1, 1 1, 3 1. Dynamics: *sempre ff*

Fifth system of musical notation. Treble and bass staves. Fingerings: 4 2, 4 1, 5 2, 3 1, 4 2, 4 1, 5 2, 3 1, 4 2, 4 1, 5 2, 3 1. Dynamics: *accelerando.*

Sixth system of musical notation. Treble and bass staves. Fingerings: 1 3, 1 3, 2. Dynamics: *Prestissimo.*, *sf*, *sf*, *sf*, *sf*, *sf*. Pedal: *Ped.*

ALBUMBLATT.

(ALBUMLEAF.)

Notes marked with an arrow must be struck from the wrist.

Philipp Scharwenka.

Andantino con grazia. ♩ - 66.

Pedal.

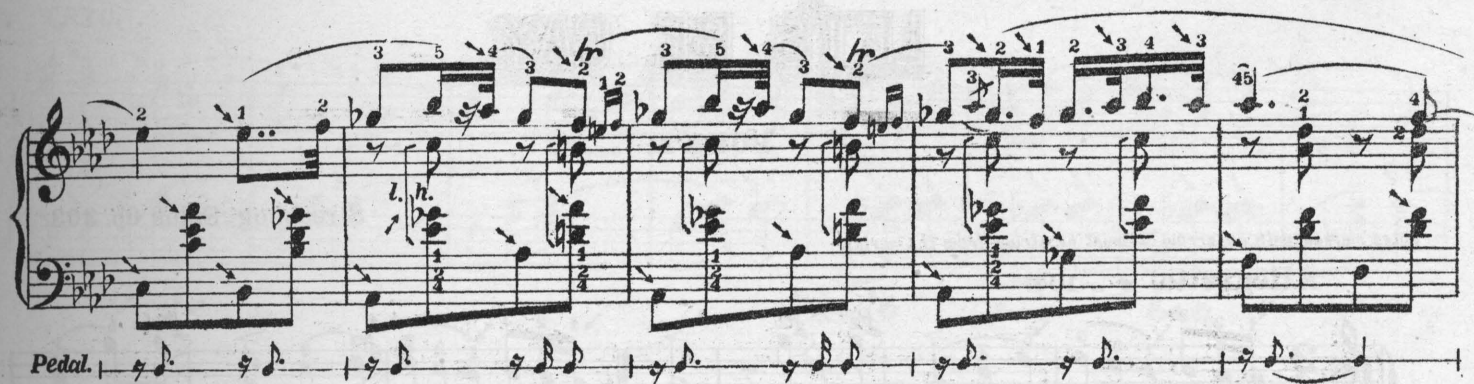
The Proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

Pedal.

marcato il Basso.

Pedal.

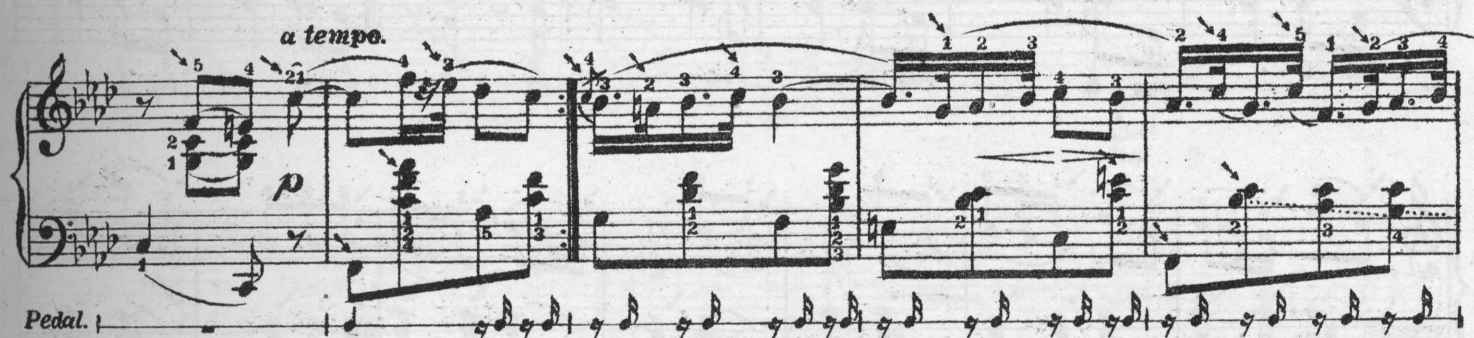
Pedal.



First system of musical notation. The right hand features a complex melodic line with numerous triplets and sixteenth-note patterns. The left hand provides a steady accompaniment. A 'Pedal.' line is shown below the staff.



Second system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has a more active role. Performance markings include 'poco l.h.', 'a', 'poco', 'ritard.', 'l.h.', and 'espressivo e riten.'.



Third system of musical notation. The right hand features a series of descending and ascending runs. The left hand has a more active role. Performance markings include 'a tempo.' and 'p'.



Fourth system of musical notation. The right hand features a series of descending and ascending runs. The left hand has a more active role. Performance markings include 'molto tranquillo ed espressivo.', 'ritard.', and 'pp'.



Fifth system of musical notation. The right hand features a series of descending and ascending runs. The left hand has a more active role. Performance markings include 'molto rit. e dim.' and 'pp'.

LET'S BE GAY.

POLKA.

Streabbog - Sidus Op. 303.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 104.

The musical score is written for piano and bass. It begins with a treble and bass clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 104. The score is divided into five systems. The first system includes a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a forte (f) dynamic marking. The fourth system includes a forte (f) dynamic marking. The fifth system includes a forte (f) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks. Arrows on notes indicate they must be struck from the wrist.

TRIO.

First system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *p* and *cres.*. Pedal points are marked with "Ped. *".

Second system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *p* and *cres.*. Pedal points are marked with "Ped. *".

Third system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Pedal points are marked with "Ped. *".

Fourth system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *cres.* and *p*. Pedal points are marked with "Ped. *".

Fifth system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal points are marked with "Ped. *".

FINALE.

1329 - 3

Repeat from the Beginning to ♯: then go to the finale

Sixth system of Trio music. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *f* and *ff*. Pedal points are marked with "Ped. *".

The Penitent's Prayer

DAS GEBET DES BUSSFERTIGEN

Chas. Kunkel

Du Got-tës Lamm, das

♩ — 80.

Penitently

Thou Lamb of God who

Imploringly.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains several measures with notes and rests, including triplets and fingerings (1, 2, 3). The bass staff contains notes and rests. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p* (piano).

starb für mich, Zu dir mein Herz lass wenden sich; Ich fiel sehr tief, fast hoffnungslos Fleh' *cres.*

died'st for me, O let me come, dear Lord, to Thee! So far I stray'd, so near des-pair, My

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. Dynamics include *p* (piano).

ich zerknirscht, und zitternd blos Bring ich zu Dir der La-sten gross, Ach Herr, zu Dir lass *dim.*

struggling soul in trembling pray'r Its fear-ful load to Thee would bear, O let me come, dear

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. Dynamics include *p* (piano).

kommen mich! Bring ich zu Dir der La-sten gross, Ach Herr zu Dir lass kommen mich!

Lord, to Thee! Its fear-ful load to Thee would bear, O let me come, dear Lord, to Thee!

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. Dynamics include *p* (piano).

Dear Sa - vior, let me

come to Thee, O, turn not Thou away from me! So loath - some all my life appears,

My tor - tur'd soul, mid crushing fears, With bleed - ing heart, in blinding tears, To Thee would come, dear

Lord, to Thee. With bleed - ing heart, in blind ing tears, To Thee would come, dear Lord, to Thee. 3. With

grosser Noth, auf meinem Knie, Ich, Hei-land, be-tend zu Dir flich; Mein Leben gleicht der

an-nish wrung, on con-trite knee, My sin-stain'd soul would come to Thee; My life seems black as

fin-ster-nacht, Doch Du hast Al-les Neu gemacht, Und das Ver-lor'-ne wie-den-bracht, Oh,

hid-eous night, Cleanse Thou my soul from this dread blight, Guide Thou my way in Thy pure light, O

Herr, zu Dir lass kommen mich! Und das Ver-lor'-ne wieder-bracht, Oh, Herr, zu Dir lass kommen mich! Und

let me come, dear Lord, to Thee Guide Thou my way in Thy pure light, O, let me come, dear Lord to Thee! Guide

das Ver-lor'-ne wie-den-bracht, Oh, Herr, zu Dir lass kommen mich!

Herr, zu Dir.

Thou my way in Thy pure light, O, let me come, dear Lord to Thee! Lord, to Thee!

Adagio

f cres. cen do f

Adagio.

f

Ped.

*

TO FOREIGN SHORES.

AUSFAHRT.

To Charles Humphrey.

Andante tranquillo poi più agitato. ♩. 72.

Eduard Grieg.

O'er sil - ver-y bay on a summer night, Deep shades.... and silence had
Es war..... etnedämnende Sommernacht, Ein Schiff..... lag dort in der

crept..... The dus-ky fir..... trees like senti-nels stood, To watch..... a bark that idly slept.....
Näh,..... Wo dunkle Tan-nen, der Bäu-me Pracht Sich spie-geln im glänzenden See.....

Soft murmur'd around it the morning breeze, And all thro' the si-lent night..... There floats mid breath of the
Es wehte er-frischende Morgen-luft Und zog durch die stil-le Nacht,..... Des See-es Hauch und des

dis-tant seas, The fra-grance of flow-ers..... bright. The
Gra-ses Duft Ver-eint..... Wa-ren früh..... er-wacht. Das

un poco string.

un poco string.

crés.

fp

p

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

dus - ky ship lies peaceful and still, The masts... seem to touch the far sky And ready to speed..... to
 dunk - le Schiff lag ruhig und trug Die Ma - stenzum Himmel em - por..... Doch hat - te es sich..... be

Ped. * Ped. * Ped.

glide o'er the waves, And far..... with her white wings to fly..... When the Sun..... bright with golden beam
 rettet zum Flug Und zog..... schon die Segel her - vor..... Wenn das gol - de - ne Ta - ges - licht

* Ped. 2 * Ped. Ped. Ped.

Shall gild the mountain so high, Then peaceful no more in the bay She'll dream, But speed thro' the ocean her
 Die Berges - spitzen be - schien Dann ruh - te es länger im Ha - fen nicht, Es sollt' in die Ferne hin -

Ped. * Ped. 5 * Ped. * Ped. * Ped.

flight..... Behold on deck, in the sunshine clear, My darling waits for me: She
 ziehn..... Und steh' das Deck in dem Sonnengold Mein junges Weib be - trat; Sie

* Ped. * Ped.

pp

is so dain-ty, She is so dear, Like a fair blushing rose..... is she..... Then gently her hand she
 war so lieb-lich, Sie war so hold, Ein er-rö-thendes Ro-sen-blatt. Sie hat-te die Hand in

r. h.

* Ped. *

stringendo.

lays in mine And looks in the dis-tance a-way; In dreams our fu-ture I can di-vine,..... To
 metn' ge-legt Und schen in die Fer-ne zu seh'n, Ihr Traum ward Wahr-heit den sie ge-hegt,..... Wir

pp piu animato.

geth-er dear love, we'll stray,..... dear love, we'll stray. Far o'er the sea, with
 soll-ten zu-sam-men geh'n,..... zu-sam-men geh'n. Weit ü-ber's Meer, mit

f

*pp piu animato.
marcato la melodia.*

Ped. *

pp

ea-ger de-sire, Far south to glo-ri-ous land,.....
 seh-nen der Brust Gen Süd' in's herr-lich-e Land,.....

* Ped. * Ped. * Ped. Ped. Ped. Ped. Ped.

There will we wan - der, with hearts of fire By
 Wir soll - ten wan - dern in Ju - - - gend - lust Am

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ar - no and Ti - ber's strand, By Ti - ber's strand.
 Ar - no am Ti - ber - strand, Am Ti - ber - strand.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

ff
 All life lay before her sojoyous and gay, Her path seem'd crowned with light: She
 Das Le - - ben lag vor ihr so lieblich und zart, So schön - heit reich und so licht: Sie

ff Ped. Ped. Ped. Ped. Ped. Ped. Ped. P. P. Ped. Ped.

string. molto.
 floated a - far on her glo - ri - ous way, The queen of a dreamland bright She floated a - far, she
 schwebte hinaus auf die herr - liche Fahrt: Die Kö - - nigin im Ge - dacht Sie schwebte hinaus, Sie

string. molto. *f* Ped. Ped. P. P. P. P. *Ped. *P. *P. *

a tempo. *rit.* *a tempo.*

floated a - far on her glo - rious way..... The queen of a dream - land bright. Ah
 schweb - te hinaus auf die herrliche Fahrt: Die Kö - ni - gin im Ge - dacht. Gott

fz *rit.* *pesante.* *p* *pp*

Ped. * *Ped.* * *Ped.* * *P* * *Ped.* * *Ped.* *

ma tranquillo. *ppp tranquillo.*

God be prais'd! that summer day..... The future to her was un - known. The hour was so
 sei ge - lobt dass sie nicht sah So weit in die Zu - kunft hin - ein:..... Nicht lan - ge, ach,

ppp

Ped. * *P* * *Ped.*

near when still she lay..... In the cold, cold grave, pale, a lone..... In the cold, cold grave,
 bald lag still sie da In dem Gra - be so bleich, al - lein,..... In dem Gra - be so

** Ped.* ** Ped.* ** P* ** Ped.* ** P* ** P* ** Ped.* ** P* ** Ped.* ** Ped.* ** Ped.*

This Refrain is ad lib. *pp*

pale, a - lone, a - lone.....
 bleich, al - lein, al - lein.....

tremolo. *ppp* *24* *24* *24* *24*

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

LOVE'S WHISPERINGS.

Secondo.

J. A. Kieselhorst.

Tempo di Valse $\text{♩} = 80$.

Primo.

The musical score is written for piano in 3/4 time, marked 'Tempo di Valse' with a tempo of 80. It features a piano introduction with a 'Primo' section. The score is written for piano with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as dynamics (f, p, mf, cres.), articulation (accents, slurs), and performance instructions (Ped., asterisks). The piece concludes with a final cadence.

LOVE'S WHISPERINGS.

Primo.

J. A. Kieselhorst

Tempo di Valse $\text{♩} = 80$.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The time signature is 3/4, and the tempo is marked 'Tempo di Valse' with a tempo of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as fingerings (e.g., 1 2 3, 4 3 2 1), dynamic markings (mf, p, f, cresc.), and pedal points (Ped.). The music is characterized by flowing, melodic lines in the treble and harmonic support in the bass. The first system begins with a mezzo-forte (mf) dynamic. The second system includes piano (p) dynamics. The third system features a crescendo (cres.) and a forte (f) dynamic. The fourth system includes piano (p) dynamics. The fifth system includes a crescendo (cres.) and forte (f) dynamics. The score concludes with a final cadence.

Secondo.

5 3 1 4 2 1 4 2 1 4 2 1 5 3 1

mf

Ped. *

4 2 1 5 3 1 5 3 1

cres. *f*

1. 2.

Ped. * Ped. *

5 3 1 4 2 1 5 3 1

p

Ped. 5 * Ped. 5 * Ped. * Ped. *

4 2 1 4 3 1 4 2 1 4 2 1 4 2 1

cres. *f*

Ped. * Ped. * Ped. * Ped. 2 2 3

5 3 1 4 2 1

mf

Ped. * Ped. * Ped. * Ped. *

4 2 1 5 3 1

cres. *f* *f*

Ped. * Ped. * Ped. *

Primo.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (3, 4, 2, 1, 2, 5, 2, 1, 2, 4, 4, 1, 4, 2, 1, 2, 5, 2, 1, 2, 4, 4, 2). Bass staff features a supporting line with fingerings (3, 5, 3, 2, 4, 2, 4, 1, 3, 5, 3, 2, 4, 1, 2). Dynamics include *mf*. Pedal markings (*Ped.*) and asterisks (*) are present.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (4, 2, 1, 2, 5, 2, 1, 2, 4, 3, 5, 3, 2, 4, 2, 1, 2, 3, 1, 4, 2, 3, 1, 2, 3, 1, 1, 2, 3). Bass staff features a supporting line with fingerings (3, 5, 3, 2, 4, 2, 4, 1, 3, 5, 3, 2, 4, 1, 2, 3, 2, 4, 1, 2, 3, 4). Dynamics include *cres.*, *f*, *mf*, and *p*. Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (4, 1, 2, 1, 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). Bass staff features a supporting line with fingerings (3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2). Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (4, 1, 2, 1, 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). Bass staff features a supporting line with fingerings (3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2). Dynamics include *cres.*, *f*, and *mf*. Pedal markings (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (4, 1, 2, 1, 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). Bass staff features a supporting line with fingerings (3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2). Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (*) are present.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (4, 1, 2, 1, 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). Bass staff features a supporting line with fingerings (3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2). Dynamics include *cres.*, *f*, and *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

Secondo.

Scherzando.

Scherzando.

The musical score is written for a piano in 3/4 time. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The tempo/mood is indicated as 'Scherzando.' (playfully). The score includes various musical notations such as notes, rests, and fingerings. The treble staff begins with a series of eighth notes, followed by a series of chords and single notes. The bass staff provides a simple accompaniment with eighth notes and rests. The piece concludes with a final chord in the treble staff.

[illegible]

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is in G major, 3/4 time, and features a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The score includes a 'cres.' marking and a 'Ped.' marking with a star symbol.

Musical score for "The Rose Tree" in 3/4 time, marked *pp*. The score consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a melody of eighth and sixteenth notes, with triplets indicated by a '3' and a '1' above the first triplet, and a '3' and a '2' above the second triplet. The lower staff is also in bass clef with a key signature of two flats, providing a harmonic accompaniment of eighth and sixteenth notes. Pedal points are marked with 'Ped.' and asterisks (*) below the staff at the beginning and after several measures.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass, in a key signature of one flat (B-flat). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece includes several performance markings: "Ped." (pedal) and asterisks (*) indicating specific points for pedal use. Fingering numbers (1-5) are placed above certain notes in the treble staff. The score concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *cres.* and *ped.*. There are also asterisks (*) and numbers (1, 2, 3, 4, 5) indicating specific musical techniques or fingerings.

Primo.

Scherzando.

p *cres.*

cres. *p*

cres. *Ped.* *

marcato la melodia.

p *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *Ped.* * *Ped.* * *Ped.* *

Secondo.

First system of musical notation, featuring a grand staff with a treble and bass clef. The bass line contains a series of chords with fingerings 3 1, 3 2, and 3 1. The treble line contains a series of chords with fingerings 3 1, 3 2, and 3 1. The piece begins with a piano (*p*) dynamic. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Second system of musical notation, continuing the grand staff. The bass line contains a series of chords with fingerings 5 2, 3 1, 4, 3 1, and 3 2. The treble line contains a series of chords with fingerings 5 2, 3 1, 4, 3 1, and 3 2. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Third system of musical notation, continuing the grand staff. The bass line contains a series of chords with fingerings 3 1, 5 2, 5 2, 5 2, 4 2 1, and 5 2 1. The treble line contains a series of chords with fingerings 3 1, 5 2, 5 2, 5 2, 4 2 1, and 5 2 1. A crescendo (*cres.*) marking is present in the middle of the system. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Fourth system of musical notation, continuing the grand staff. The bass line contains a series of chords with fingerings 2 1 3, 2 1 3, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 2 1 3. The treble line contains a series of chords with fingerings 2 1 3, 2 1 3, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 2 1 3. A piano (*p*) dynamic marking is present at the end of the system. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Fifth system of musical notation, continuing the grand staff. The bass line contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The treble line contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. A piano (*p*) dynamic marking is present in the middle of the system. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Sixth system of musical notation, continuing the grand staff. The bass line contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The treble line contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. A crescendo (*cres.*) marking is present in the middle of the system. Pedal points (*Ped.*) and asterisks (*) are marked below the bass line.

Primo.

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff features a series of eighth-note triplets and sixteenth-note patterns, with fingerings 1, 2, 3 indicated. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dashed line with the number '8' indicates an eight-measure phrase.

The second system of musical notation. It continues the melodic and harmonic patterns from the first system. The upper staff shows more complex triplet and sixteenth-note figures. The lower staff continues the accompaniment. Pedal markings and asterisks are present throughout the system.

The third system of musical notation. It features a continuation of the melodic lines with some 'cres.' (crescendo) markings. The lower staff includes a 'cres.' marking. Pedal markings and asterisks are used to indicate specific performance techniques.

The fourth system of musical notation. The upper staff continues with melodic patterns, while the lower staff has a 'cres.' marking. The system concludes with a final melodic flourish in the upper staff.

The fifth system of musical notation. It shows a continuation of the melodic and harmonic development. The upper staff has a 'p' (piano) marking. The lower staff continues with a steady accompaniment.

The sixth system of musical notation. It features a continuation of the melodic lines with some 'cres.' markings. The lower staff includes a 'cres.' marking. Pedal markings and asterisks are used to indicate specific performance techniques.

Secondo.

Primo.

This page of musical notation is for a piano piece, likely a second movement or section, as indicated by the title "Secondo." at the top. The notation is arranged in seven systems, each consisting of a grand staff (treble and bass clefs) and a single bass clef staff below it. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature.

The notation includes various musical elements:

- Dynamics:** *f* (forte), *p* (piano), *mf* (mezzo-forte), *cres.* (crescendo), and *ff* (fortissimo).
- Articulation:** Pedal marks ("Ped.") and asterisks (*) indicating specific pedal points or changes.
- Fingerings:** Numbers 1 through 5 indicating fingerings for the right hand.
- Tempo/Character:** The marking "animato." appears in the sixth system, indicating a more lively tempo.
- Structure:** The piece begins with a "Primo." section, followed by a "Secondo." section. The notation includes various musical notations such as notes, rests, and dynamic markings.

Primo.

mf

Ped. *

Ped. *

p

Ped. *

Ped. *

Ped. *

Ped. *

p₂ *cres.* *f* *mf*

Ped. *

Ped. *

Ped. *

Ped. *

p₂

Ped. *

Ped. *

Ped. *

Ped. *

cres. *f* *f*

Ped. *

Ped. *

Ped. *

Ped. *

animato.

f *cres.* *f* *cres.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f *f* *ff*

Ped. *

Ped. *

Ped. *

SOLITUDE.

EINSAM.

Book II.

E minor.

S. Heller. Op. 47.

Adagio. ♩ 72.

15.

p
espress.
Ped. *

espress.
Ped. *

a tempo.
p
r. h.
Ped. * Ped. *

molto espress.
*

riten.
Ped. * Ped. * Ped. * Ped. *

a tempo.
Ped. *

LONGING.

SEHNSUCHT.

E major.

Andantino. ♩ - 84. cantabile.

16.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Andantino' with a quarter note equal to 84 beats. The mood is 'cantabile'. The score is divided into six systems. The first system starts with a piano (p) dynamic and includes fingerings (1-5) and slurs. The second system continues with similar notation. The third system includes a 'riten.' (ritardando) marking and a 'Ped.' (pedal) marking. The fourth system includes an 'a tempo' marking and a 'riten.' marking. The fifth system includes a 'riten.' marking and a 'Ped.' marking. The sixth system includes a 'riten.' marking and a 'Ped.' marking. The score concludes with a double bar line and a fermata on the bass staff.

The P's signify Ped.

A minor.

[illegible]

HUNTING SONG.

JAGDLIED.

B major.

Più vivo. ♩. 120.

[illegible]

EVENING SONG.

ABENDLIED.

Con moto. ♩ - 92.

C major.

Semplice e con grazia.

19.

1. 2.

legatissimo.

Ped. * Ped. *

Ped. *

Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

rtt. a tempo. *pp* *fz pp* Ped. *

BEGEISTERUNG.

C minor.

Più moderato  - 104.

Più moderato ♩ - 104.

C minor.

20.

fz

p

pp *mf*

crescen- *-do*

fz fz fz ff sempre ff

D.C. ad lib.

BLUMENGEFLÜSTER.

Andante con moto ♩ - 84.

E flat major.

Andante con moto $\text{♩} = 84$. E flat major.

21. *mf* *cantando*. *Ped.* *simili.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. *mf* *simili.* *riten.* *delicatamente.* *dolcissimo.* *rit.* *a tempo.* *mf* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

dolce. *riten.* *ritard.* *Ped.* *Ped.* *Ped.*

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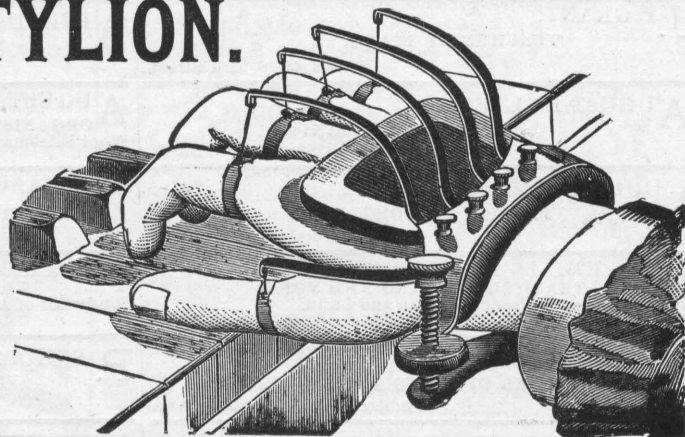
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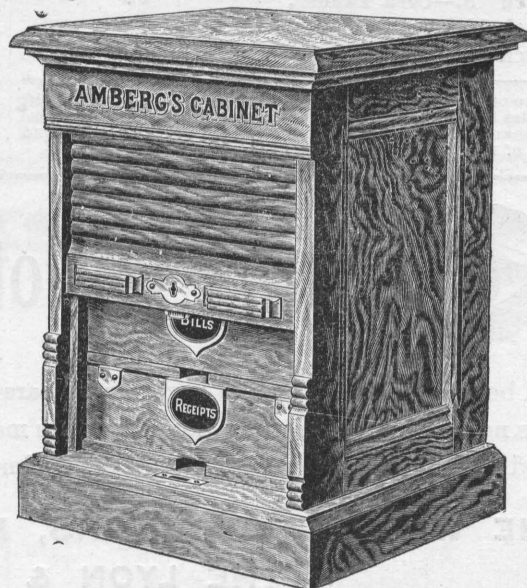
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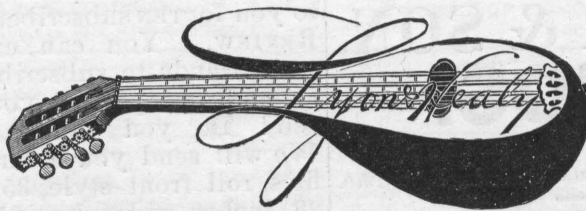
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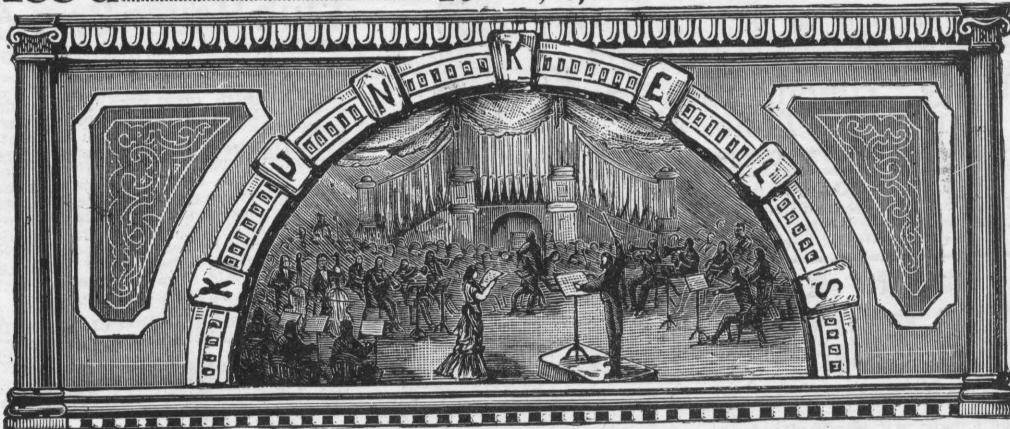
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